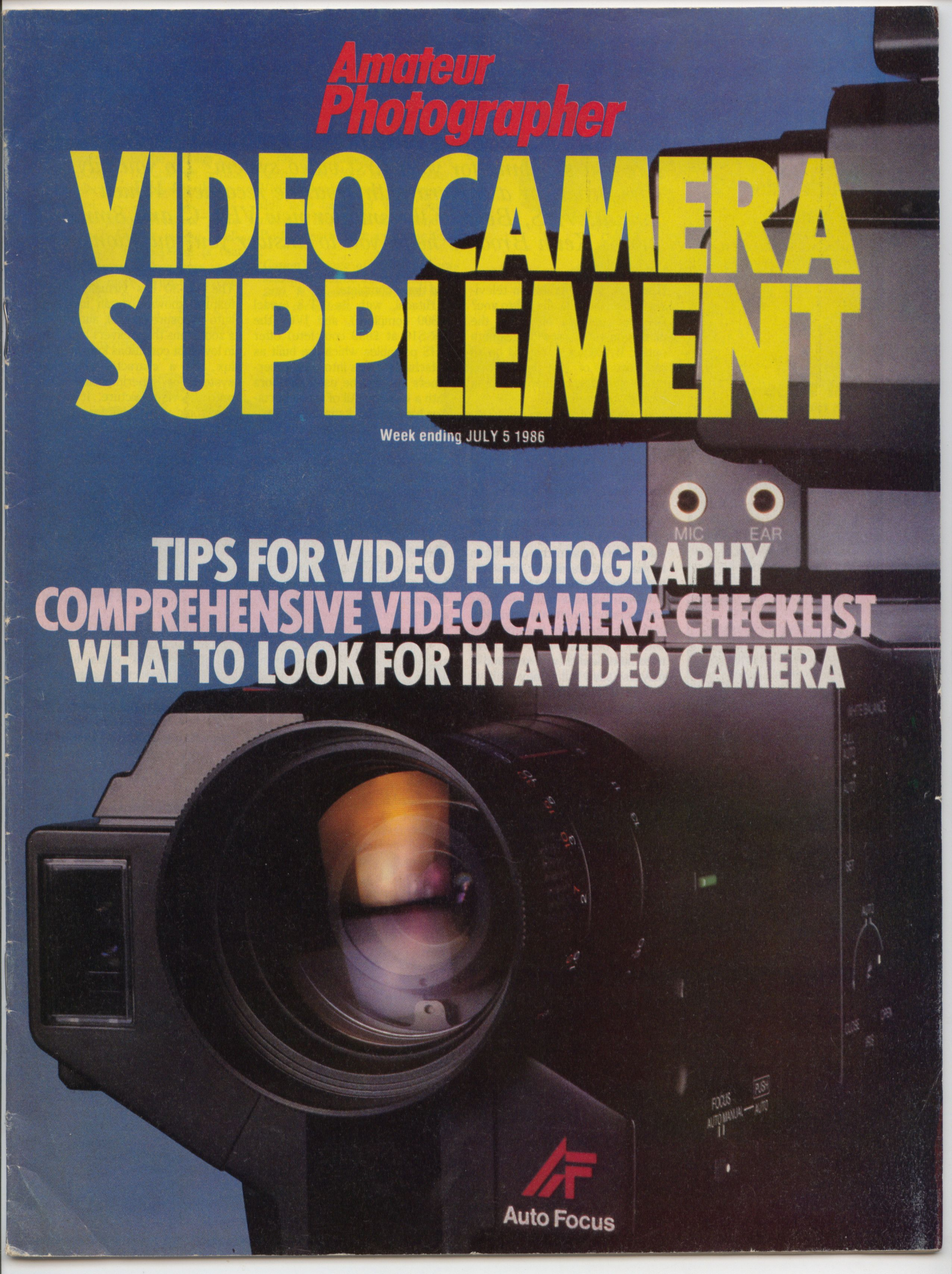
Amateur Photographer

VIDEO CAMERA SUPPLEMENT

Week ending JULY 5 1986

TIPS FOR VIDEO PHOTOGRAPHY
COMPREHENSIVE VIDEO CAMERA CHECKLIST
WHAT TO LOOK FOR IN A VIDEO CAMERA



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An Amateur Photographer Publication 1986
Business Press International, Prospect House, 9-15 Ewell Road, Cheam, Surrey SM3 8BZ.

WHICH VIDEO FOR Y

Are you shopping for your first video system? Do you buy a camcorder, or a camera with separate recorder? Which format: VHS, Beta or the smaller new VHS-C and 8mm tapes? Keith Brookes helps you to answer your questions.

HAS the 'See yourself on television' advertising finally got to you? Are you thinking of taking the plunge on your first video camera outfit? If you are, you will be all too aware of the bewildering range of models to choose from in a variety of formats.

If you own or rent a video recorder for TV time-shifting, you already have a stake in one of the video formats. Your machine will be either VHS—which has the lion's share of the market in the UK—or Betamax, which has the rest apart from a small number of machines in the dying V2000 format. There is also the new 8mm format which is mainly aimed at the video camera user.

Ownership of a video recorder will therefore point you towards a camera system that is compatible with it, because this will give maximum flexibility of use and it may also save you money.

VHS is well established, and a wide variety of equipment is available from big-name manufacturers such as JVC and Panasonic. Cassettes with a running time of three hours or more can be used to record home movies on battery-powered portable recorders coupled to separate video cameras, or on camcorders in which the camera and recorder are combined into an all-in-one unit.

Since the advent of the camcorder there have been fewer new 'separates' around, but the Panasonic NV-180B, priced at about £600, is a good example of a portable VHS video recorder. A matching add-on tuner-timer/mains unit is available at £265 to convert it for normal household use as well as for viewing your own video masterpieces on TV. Canon—a name well known in photographic circles—also markets an excellent portable, the VR-30 at £630 plus £200 for the tuner-timer, while Ferguson's 3V52 comes with an attractive £600 price-tag for the recorder and timer complete.

Hitachi, with its VT-8 model (£899 complete), and JVC (the HR-S10 at £699 complete) offer VHS portables which are built as detachable decks into their tuner-timers and can be used outdoors with a camera. All of these portables have the backspace feature to give clean edits at short changes, insert edit for the insertion of fresh material within a shot, and audio dub to allow re-recording of the sound—a feature not provided on machines with hi-fi sound. Features such as still frame, slow motion and picture search are standard.

Each of the manufacturers offers a range of video cameras designed to match its own machines, and in some cases the machines of its competitors. For first-time buyers though, it is safer to stay with the same make when purchasing a system, such are the complexities of the interconnections on present-day equipment.

Canon's camera range starts at £500 for the VC-200, with the VC-30 at £900 as its top-price model. The VC-30 has virtually every feature known to man including auto-exposure control, autofocus, a zoom lens that delivers a picture in low light conditions known to 10 lux and a character-generation system for superimposing titles onto the video picture. It has an electronic viewfinder (most cameras have these), which acts like a miniature television screen to show the scene exactly the way the camera is 'seeing' it. It also enables the video pictures to be played back instantly. A microphone is built in, and it is also possible to plug in an external microphone.

Panasonic's WVP-F2 camera is a brand new mid-range model. This has a new-technology solid-state image-sensor (CCD) in place of the older—and more power-hungry—picture tube. It is priced at around £800; extra for the optional character generator. JVC, Ferguson, Hitachi, Philips and others all produce video cameras covering a wide range of specification and price. One with a

VHS camcorders such as the Philips VKR6810 are easier to carry than a separate video camera and recorder.

OU?

low price-tag is the Konica CV-303 at £450; this has an optical (non-electronic) viewfinder as standard.

"What about Betamax portables?" you may be asking. Well, the answer to this one is that hardly anyone makes Beta separates any more. With the exception of NEC, the present manufacturers in the Beta camp—Sony and Sanyo—are now concentrating on camcorders.

The Sony camcorder, the Betamovie BMC-500, and the Sanyo VRC-200 are current examples of this new breed of video equipment. They take the standard Beta cassette with a running time

Canon's range of video cameras starts at around £500 for the VC-200. It is compatible with most VHS recorders.

Ferguson's Videostar-C 3V50 is one of the new breed of camcorders using the compact VHS-C format.

of up to 3½ hours, and have many of the features to be found on comparable camera/recorder conbinations. These include auto-exposure and focus, 6× zoom lens, built-in microphone, and CCD-chip imaging (conventional tube on the Sanyo). However, neither has any form of playback facility, and recordings therefore have to be viewed on separate VCR and TV screen. Both retail at around £1000.

Meanwhile, camcorders in the VHS format are coming up thick and fast. Panasonic's NV-M3 model (and its badge-engineered version the Philips VKR-6810) takes the standard VHS cassette. It will operate in a minimum light of 10 lux, has autofocus, auto-exposure and all the other features we have come to regard as standard. It sells at around £1300, the Philips at £1250.

Camcorders with similar specifications are by Ferguson (3C01 at £1200), Grundig (VS-150 at £1400), and Hitachi (VM-200S at £1300). In addition, VHS has a compact sub-format, VHS-C, which uses smaller cassettes with a 30-minute running time to reduce equipment size; these can be played back on full-size machines when used with a special adapter. Examples of VHS-C camcorders include the Ferguson C-3V50 (£1100) and the JVC GR-C1 (£979).

Video 8 is here to stay, it seems, judging by the heavy support from Sony, Canon and others. This system uses ultra-small cassettes of special tape only 8mm wide. The lightest and cheapest of the camcorders is the Sony Handicam CCD-M8 at £800, its very competitive price being achieved by the omission of many of the normal features including internal playback. Its stablemate the CCD-V8AF costs £1250, but has playback as well as autofocus. There are '8mm' separates, as well, from Sony and Pioneer.

If you've been adding up the prices (which are averages and can vary widely), you will have some notion of the relative costs of camcorders versus separates, and of the corner-cutting possible if you already have a mains machine. If you plan to use a portable plus tuner-timer as a household machine as well as with a camera, other savings can be made.

Seemingly, the trend is towards the expansion of the camcorder market at the expense of the separates, because of the easier handling. However, camcorders do not really lend themselves to use in the home as playback machines, and large amounts of cash have to be committed at one go.

Small is beautiful. The trend towards smaller and lighter video equipment is reflected in Konica's CVAF video camera, designed for handheld shooting.

Sony was the first to launch the revolutionary 8mm format video system. Video tapes are the size of standard audio cassettes.

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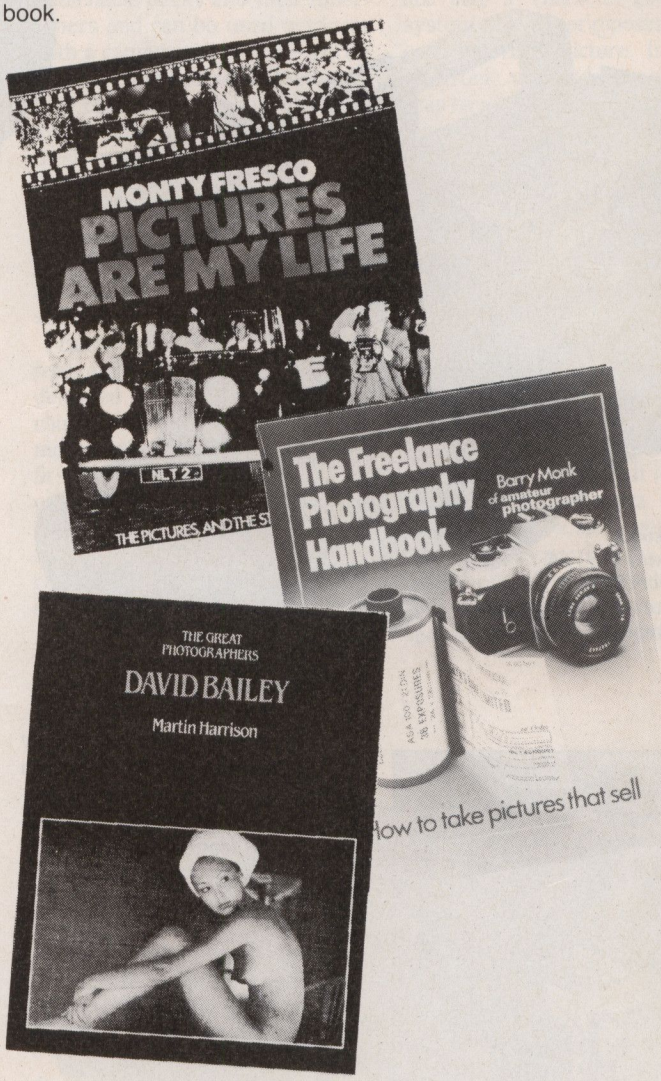

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MAKING YOUR FIRST VIDEO

So you want to be a movie star? John Wilmott gives you advice on how to produce, direct, edit and star in your first video movie.

SUCCESSFUL video filming—even just short clips of the family—comes with patience and practice. There are two golden rules to follow when the machine is first taken out of its wrapping.

First, resist the temptation to load up and shoot away immediately. Most important, read the instruction book. This may seem elementary, but we're all like children with new toys when a new electronic gadget arrives. Not only will a thorough read of the instruction book identify the controls, it will also point out important operating procedures which, if ignored, could damage the camera.

It's also a good idea to first try out the camera without a tape. This will help you to become familiar with the controls of the camera and to find a comfortable way to hold and handle it. Setting up the camera before venturing out will allow you to concentrate on filming, not on the camera.

There are a few functions which need to be checked each time the camera is used. One of the most important is the white balance. This ensures that the overall tone of the result will be correct. It's a nuisance to have to set this every time the camera is switched on, but it is essential.

Most features on modern video cameras are automatic, but can be set manually for greater control over the image. The iris, for example, automatically adjusts to the correct diameter for exposure control. However, it can be set to lighten or darken the picture—for backlighting, for example. Make sure it's set on auto for all general videography, but don't be afraid to reset it when necessary.

Another important control is the one which acts as a filter switch for shooting in different colour temperatures. On most cameras, this should be set to the appropriate sun or bulb symbol.

Autofocus cameras should be left in the AF mode most of the time, but the manual setting should be used for a lengthy close-up shot where the autofocus may otherwise 'wander'.

Signals in the viewfinder are there to be observed—if there's a red light on where there's normally a green one, check the instructions if you're not sure what it means. And if there's something flashing, it probably means the battery is low.

Once everything seems in order, it's time to start using the machine. Although video cameras are easy to use, it certainly isn't a case of pointing and shooting at everything in sight. Think back to those video efforts you may have seen from friends or relatives—shots of the garden, the family dog, a disjointed collage of unrelated clips of film.

Remember that the camera will record everything seen through the viewfinder as soon as the record button is pressed. It's important to compose the picture before switching on, rather than realising the scene isn't quite right after the tape is running.

The same applies to focusing. With a manual focus camera, the image should be sharp before switching on. On autofocus, make sure the lens is 'still' before pressing the button, and not still trying to find focus. Differential focus can be used to good effect. First focus on a near subject, then keep the tape running and hold the camera still and focus on a far subject in the same scene.

It helps to have a sense of scale in the picture. As with still photography, a dramatic mountain scene loses its impact if there's nothing to relate it to. A person, tree or other subject which fits in with the overall scene should be included where possible.

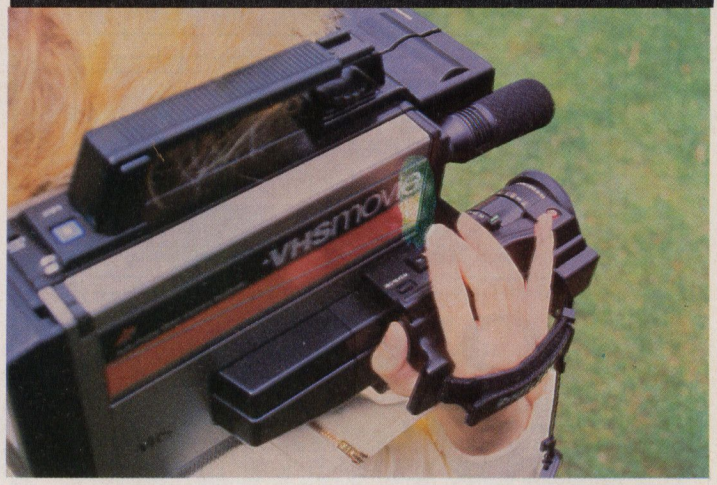
Don't always film everything from eye level. Shooting from high viewpoints can show a lot more of a scene, while a low viewpoint can give an unusual and surreal perspective.

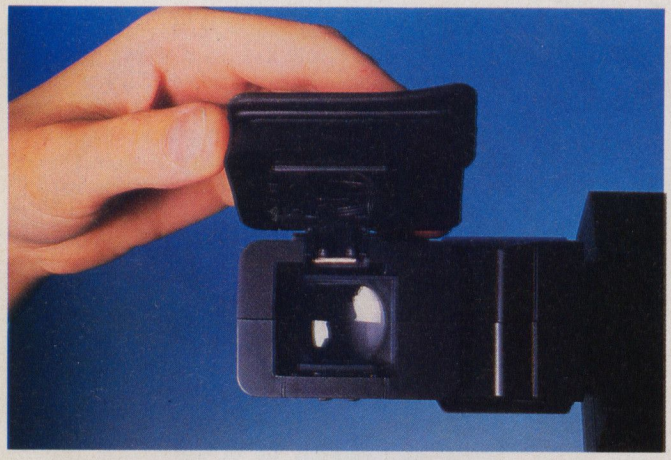
Continuity in the film is essential. Jumping from one subject to another is confusing and the viewer will soon lose interest. A recording of a trip out to the country, for example, could start with sequences of loading up the car—some humour helps—and perhaps some footage taken from the car window (but not by the driver!). This can be followed by scenes of the area visited, close-ups of various flora and fauna and other interesting details. A recording of a football match should include the kick-off, half-time and final whistle. It shouldn't suddenly break off for a shot of little Jenny playing on

How you hold your video camera or camcorder counts a lot for the quality of the finished product. Make sure weight is balanced evenly and comfortably on your shoulder and controls are used smoothly.

HOLDING THE CAMERA

Most units are designed to rest on the right shoulder, while the viewfinder can be pulled across and adjusted up and down for greatest comfort. The right hand then wraps round the hand grip and works the start button (normally positioned to fall naturally to the right thumb) and the wide/tele zoom control. By twisting the hips rather than moving the legs to follow action, a fairly stable result will be obtained. The left hand can work controls next to the lens, such as fade-out and manual/macro focusing.





With the video camera almost at ground level, close-ups of flowers and dramatic views on the wideangle setting are possible. Flip the viewfinder eyepiece up and view the screen direct in this position.

A different shooting position will add interest to your videos. By kneeling down it's possible to film young children around head height for a more natural view.

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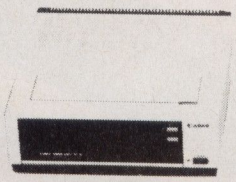

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AVC

"There's nothing worse than people gawping at the lens with embarrassment, wondering what they are meant to be doing or saying."

the swings!

The big difference between still and video photography is that video is a moving picture. That may be blatantly obvious, but it does have a major bearing on how you use the camera.

The scene in a video shot should always include some movement, otherwise it may just as well be a slide on a screen. If the subject itself is moving, fine. The camera can be panned, or kept still. The action should be in the centre of the frame as composition here is less important than the action taking place. It doesn't have to be fast and furious—a bee buzzing among the flowers, even the wind in the willows, it's all movement.

If there's not a great deal of movement in the picture, the camera can be moved instead. This can be done in various ways, one being the differential focus mentioned before. Alternatively, you can zoom in on the subject slowly, or move towards the subject with the camera. Panning slowly will reveal the detail in a static scene, especially with the lens set on telephoto. Constant panning and zooming can be tiresome, though.

Long shots can be mixed with short ones for variety, with the close-ups being details of the scene shown in the long shots, which in turn show the environment of the close-ups.

Don't forget depth of field. You'll get more of it with the lens on wideangle and in bright light, while using the telephoto under storm clouds will require accurate focusing.

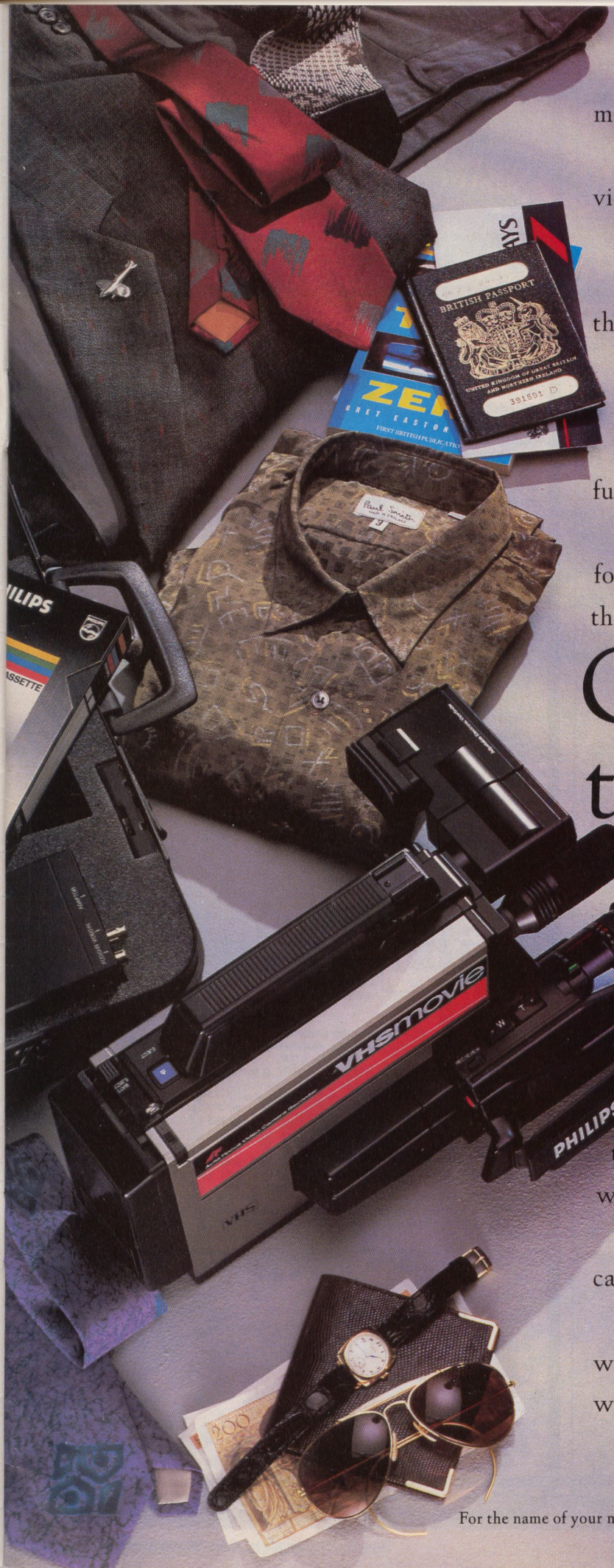
Don't spend too long recording one subject, unless it is exciting, as the viewer will switch off. Very short shots can be annoying too. The tape should not be left running while you fiddle with various controls, as changes in settings will show up on the finished film and look amateurish. If the camera has a rewind facility, don't be afraid to go back over what you have taken and re-shoot it—the review facility of most electronic viewfinder cameras is useful for this.

Be careful when putting people in the picture. There's nothing worse than people gawping at the lens with embarrassment, wondering what they are meant to be doing or saying. Unless the person in the picture is giving a specific commentary to the viewer, he or she should look as if they're unaware of the camera.

Commentaries, either by the camerman or an aide, should be lively and to the point, as brief as possible. Keep jokes to a minimum and if necessary use a script to avoid pauses while the commentator thinks of something to say.

The main thing to remember when shooting video is to plan in advance.

Once most of the controls are familiar, you can concentrate on the recording itself and what's in the viewfinder. Be selective about what you shoot, and try to stick to a certain theme or sequence of events. Either make a documentary-style film, even if it's only a day trip to the beach, or make a story with friends and family as the actors.



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We're talking about putting real wild life on videotape.

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It takes standard VHS cassettes, so there's no need for complex adaptors.

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And naturally the VKR 6810 has all the other features you'd expect from a state-of-the-art Camcorder. (Your nearest Philips dealer will be only too happy to spell them out for you.)

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But when all's said and done it's not what we've put into it (or the case we've put it in) but what you get out of the VKR 6810 that counts.

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The batteries on offer are shown with reference numbers of the batteries which they can replace along with prices. VAT and p&p.

RX20	RX14	RX6	RX22
HP2	HP11	HP7	MN1604
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MN1300	UM2	UM3	£4.50
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Blaupunkt	RTV-328	Mitsubishi	HS-400
Ferguson	3V44	NEC	N-9013K
Ferguson	3V42	NEC	N-9014K
Ferguson	4V43	Nordmende	V-502
Ferguson	3V45	Nordmende	V-102
Ferguson	3V48	Nordmende	V-304
Fisher	FVH-725P	Nordmende	V-1001
Fisher	FVH-710	Nordmende	V-1005
Fisher	FVHP-716	Panasonic	NV-230
Fisher	FVHP-722	Panasonic	NV-730
Grundig	VS-180	Panasonic	NV-430B
Grundig	VS-200	Panasonic	NV-810B
Grundig	VS-220	Philips	VR-6462
Grundig	VS-265	Philips	VR-6560
Hitachi	VT-63	Philips	VR-6660
Hitachi	VT-64	Philips	VR-6860
Hitachi	VT-65	Saba	VR6004
Hitachi	VT-86	Saba	VR6038
Hitachi	VT-88	Sharp	VC-581H
ITT	VR-3906	Sharp	VC-583H
ITT	VR-3926	Sharp	VC-585H
ITT	VR-3995	Sharp	VC-5F3
ITT	VR-3916	Telefunken	VR-835X
JVC	HR-D455	Telefunken	VR-2920
JVC	HR-D725	Telefunken	VR-2925
JVC	HR-D140	Telefunken	[illegible]30
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JVC	HR-D250	Thomson	V-323
JVC	HR-[illegible]	Thomson	V-342
Luxor	[illegible]	Thomson	[illegible]343
Marantz	MV-464	Thomson	[illegible]6B
Marantz	MV-762	Thomson	V-66B

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Canon	VR-30	JVC	HR-S10
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Ferguson	3V40	Panasonic	NV200
Ferguson	3V46	Panasonic	NV180B
Hitachi	VT-8	Telefunken	VR-2910

VHS CAMCORDERS

Ferguson	C-3V50	Panasonic	NV-M3B
ITT	VMC-3865	Philips	VKR-6810
JVC	GR-C1	Saba	VM6700
JVC	GR-C2	Telefunken	VR-2890
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Panasonic	NV-M1B		

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Sanyo	VRC-200P	Sony	BMC-500PK

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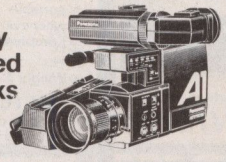

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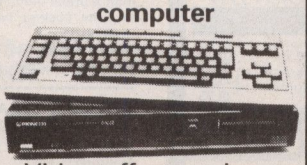

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JVC	GX88	Philips	VK-4053
JVC	GZS3	Philips	VK-4033
JVC	GZS5	Philips	VK-4101
JVC	GX-N70	Saba	CVC-74
JVC	GX-N7	Saba	CVC-76
Konica	Color CV303	Salora	SK-5300
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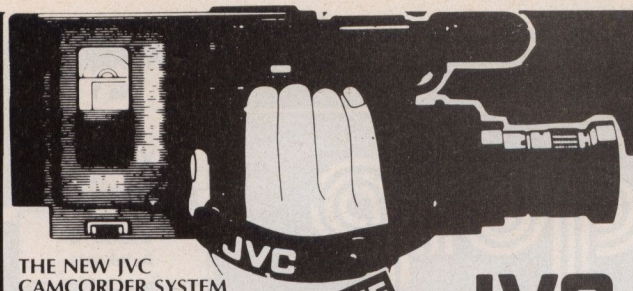

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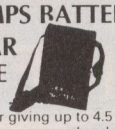

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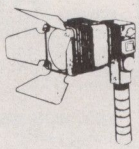

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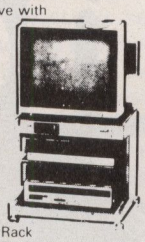

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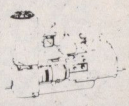

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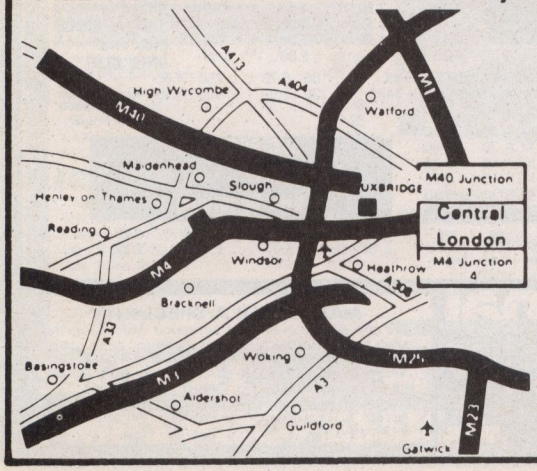

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VIDEO CAMERA FEATURES

There are many features of today's video systems which are similar to still cameras, but others that are unique and have their own peculiar jargon. John Wilmott makes it simple to understand.

ANYONE who has used an SLR can use a video camera. This isn't because the controls are similar—they're not—but because modern video cameras are easy to use.

There's no f-stops, shutter speed dial or hot shoe, but there are the white balance, power zoom and review facility—which, along with other features, will confuse the uninitiated.

Strange as these controls may seem, they all have a logical function. Many are automatic but can also be manually controlled.

Instruction books do not always describe each control fully. Even if the book tells you *how* to do it, it probably won't tell you *why* you're doing it. A basic understanding of video camera terminology and what each of the functions does is useful, so here's a round-up of common video features. . . .

Camcorder: A camera with built-in recorder. There's no need for a separate recording unit, making it convenient to use. The drawback is that camcorders are not usually as well specified as those with separate recorders.

Tuner-timer: Unless you're going to use the tape recorded by the camera in an ordinary home video recorder, you'll need one of these to play back the tape on the TV set. Some cameras come with recorder and tuner, the latter two can be used as a home VCR when not using the camera.

Electronic viewfinder: The upmarket video cameras have an electronic rather than an optical viewfinder. The image seen by the lens is transferred to a monitor in the viewfinder, which is really a miniature television. That's why electronic viewfinder cameras are more expensive than optical ones. The picture in the viewfinder is in black and white, as the cost of a tiny colour monitor would be enormous.

The other big advantage is that the video tape can be played back through the viewfinder, with sound using an earpiece, so you can see what you've shot immediately afterwards.

Review: A facility found on most cameras with electronic viewfinders. This enables the last few seconds of recording to be played back in the viewfinder to find out where you left off.

Picture search: This enables the tape to be run at high speed, with the image on the viewfinder screen, so you can find parts of the tape already recorded.

Freeze frame/pause: Stops the tape in its tracks and freezes the picture in the viewfinder.

Viewfinder information: This is usually quite extensive with an electronic viewfinder, and can include white balance warning, tape running out, low light and battery power low, either through LCDs on screen or LEDs underneath.

Optical viewfinders: Either direct vision, like a compact camera, or TTL. Viewfinder information is usually more limited and, of course, there's no playback facility. Some models will only run the tape forward in the record mode, and won't rewind it.

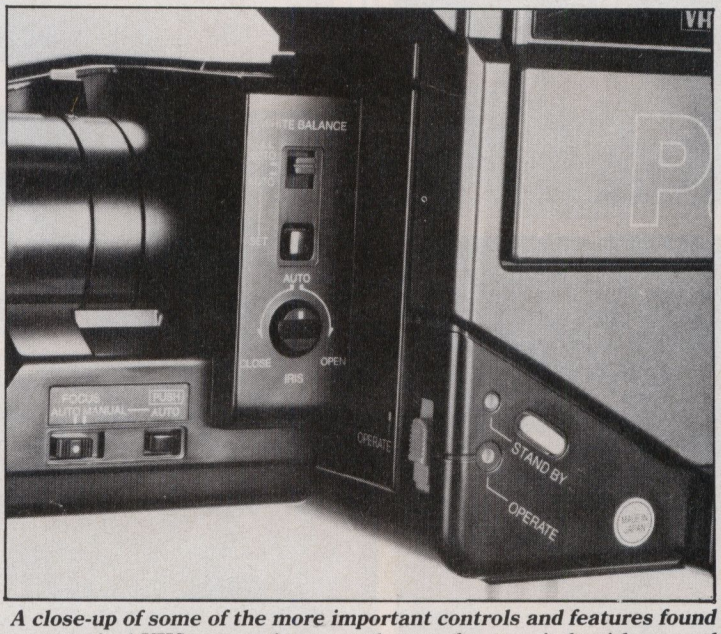
Standby: Once the video camera is switched on, controls can be set for recording. If the camera is switched off completely, information set may be 'lost' and have to be reset when switched on again. Standby shuts off the power but leaves the camera in a ready state, retaining control settings.

White balance: Must be set each time the camera is switched on at the mains. If forgotten, the recording may have a colour cast, though there's usually a viewfinder warning. It is set by pointing the camera at a white surface while pressing a button, or fitting a translucent filter over the lens.

Iris: Video cameras work on the shutter priority principle, As the tape speed is fixed, the iris must adjust to give automatic exposure. Normally, there's a dial with an auto setting, which can be turned to lighten or darken the picture. Use it to compensate for backlighting, and for light objects against dark backgrounds. Video doesn't have as much 'latitude' as colour print film.

Red and blue gain: Also set to an automatic position, except in circumstances where you need to compensate for a strong colour.

Titling: Found on most of the better-specified models and enables words and numbers to be put 'on screen'. Don't expect film-credit type versatility, the letters are much larger, but it's great for giving names and places and dates. Many are rather fiddly and slow to operate, with just a couple of push buttons controlling the whole alphabet.



A close-up of some of the more important controls and features found on a typical VHS camcorder: note the autofocus switch with manual override, iris control, white balance switch and the operate switch and light.

Character generator: An improved version of the above, consisting of a miniature typewriter keyboard, making the entry of information much faster.

Colour temperature: Set by a simple symbol control, usually showing sun and bulb symbols, which adjusts for the different colour temperature when changing from daylight to artificial light photography—much like putting filters on an SLR.

Lux level: An indication of the minimum light level in which the camera will produce an acceptable image. Ten lux is about the lowest, being the light of a candle, while more commonly cameras need a few lights in a room. Most cameras are capable of filming outdoors at night.

Microphones: Fitted as standard, microphones are omnidirectional; that is, they pick up sound from all around, including the whirr of the power zoom. For recording speech, a unidirectional add-on boom microphone is a good investment, though you miss the background noises that can add to the feeling of 'being there'.

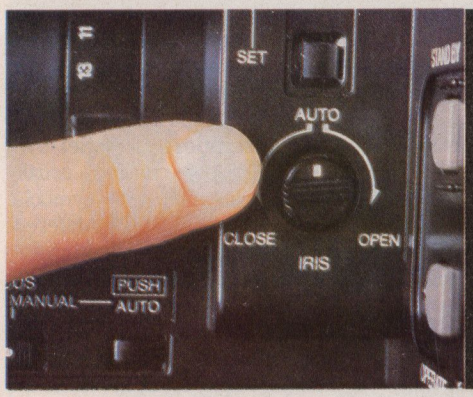
Fade in/out: By pressing a button, the picture can be faded into black, or faded from black into the image, which is a good way of finishing or beginning a sequence. A few models have a focus fade feature which blurs the image.

Autofocus: Now very common on the more advanced cameras. It usually works by infra-red, though some use other systems. Don't expect it to focus in the blink of an eyelid, though it will follow-focus a moving subject. At close distances, the lens may have trouble focusing; if so, switch to manual. A macro facility is often included, using manual focus.

Power zoom: All video cameras have a zoom lens, and invariably it's power zoom, operated by a rocker switch on the handgrip or top of the camera—rock one way to zoom out, the other way to pull in the picture. There's usually a manual override. Compared to still cameras, the zoom has a very wide range, usually of 6×, and typically from 8 to 48mm or 10 to 60mm. This is roughly equivalent to a 35-200mm zoom with 35mm.

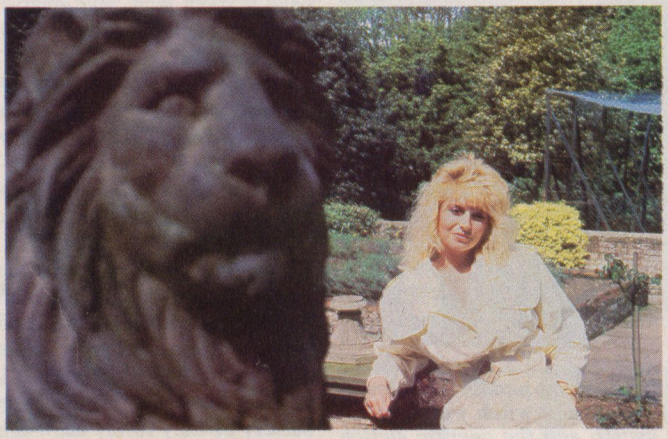
Batteries: Those used with video cameras are rechargeable, and a charging unit is needed. It's useful to have a spare charged battery as they rarely allow more than an hour's recording time.

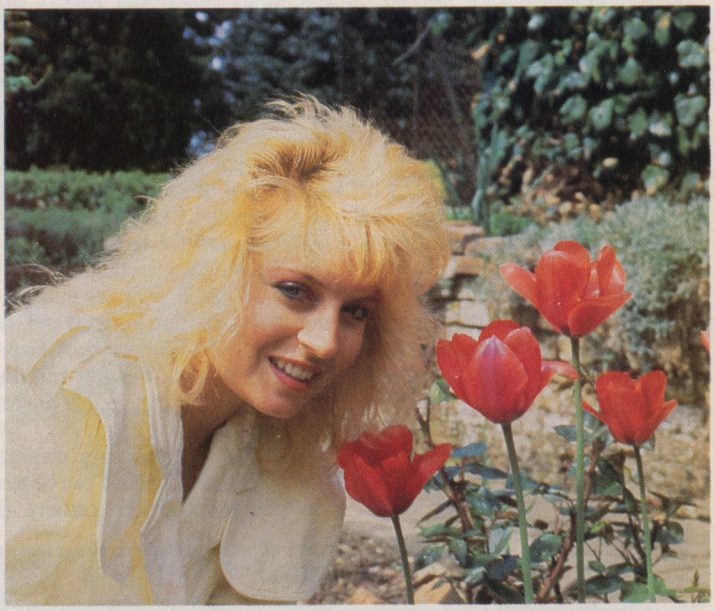
VIDEO CAMERA FEATURES

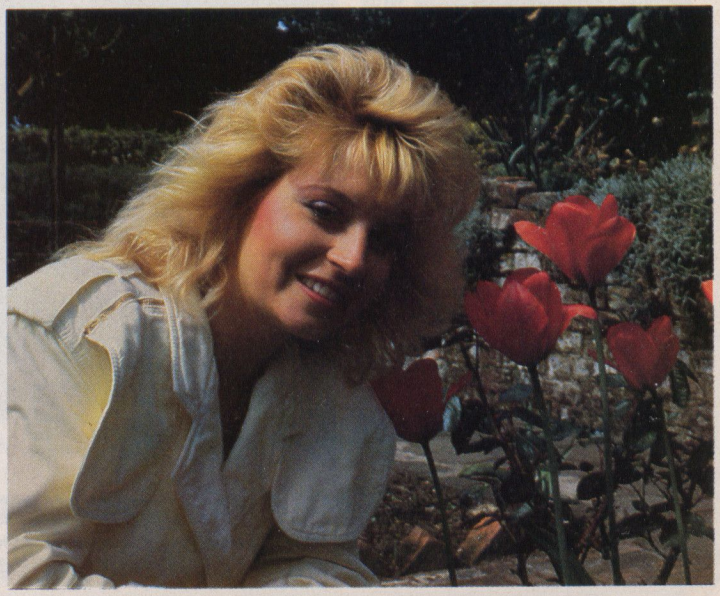


Virtually all modern videos have an auto iris, equivalent to auto exposure on a still camera. It can be fooled by backlighting or bright highlights and shadows, so there's usually a control that allows the automation to be overriden. The other advantage of this control is that you can 'fade-in' and 'fade-out' between scenes.

Although most autofocus still cameras judge focusing by the central area of the frame, many AF video cameras read a horizontal strip across the frame. In a scene like this, the camera may not focus on your subject. Turn to manual focus and you have the choice, but with an auto cut-in button, autofocus can be regained as long as it is held in.



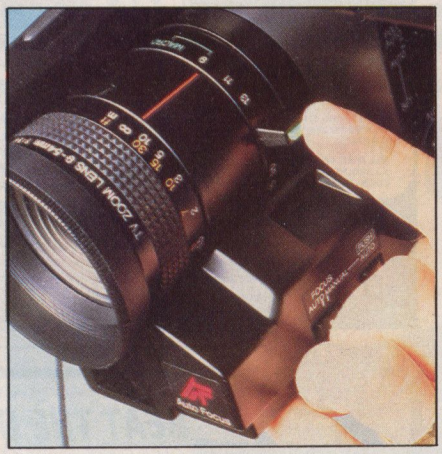


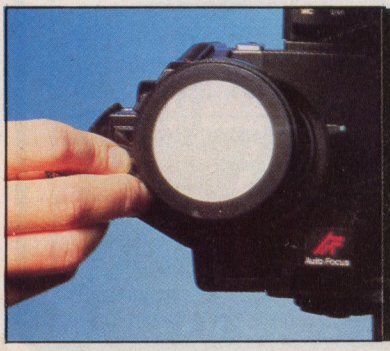


VIDEO CAMERA FEATURES

Amateur video cameras have a fixed zoom lens, normally with a very wide aperture and focal range compared to stills lenses. It's not unusual to have an f/1.4 with 6:1 zoom ratio (roughly equivalent to a 50-300mm zoom on an SLR) although this would seem like a dream on a still camera!

Macro mode is set on most cameras by switching to manual focus and releasing a catch on the lens's focusing ring. Check the camera's instruction booklet for its macro capabilities: many models will produce a life-size image good for copying slides into video without the need for any macro accessories. Nature close-ups are also possible by adjusting the macro control.





Just as film can't adjust for differences in lighting—say, moving from daylight to indoor illumination—video cameras have great difficulty in adjusting for extreme differences in colour balance, although auto white balance on many units is improving in this respect. Just fit the white lens cap to diffuse the light and press the white balance button to make the adjustment.

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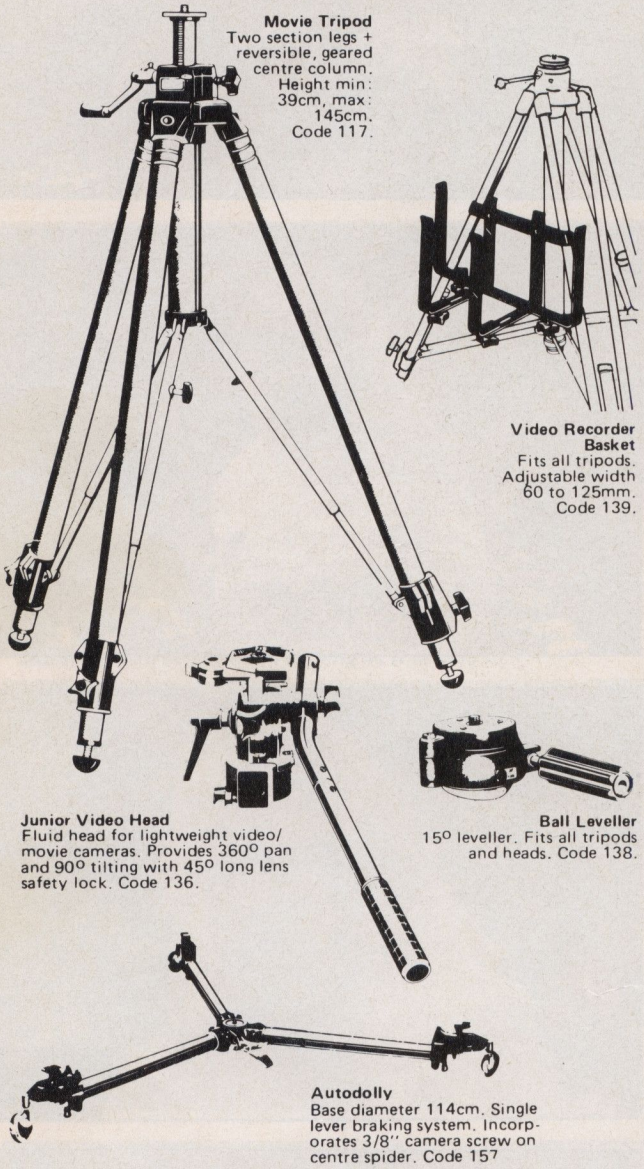

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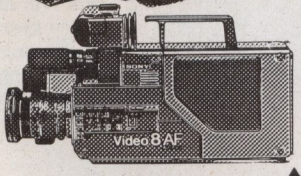

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VIDEO ACCESSORIES

The number of available video accessories is increasing every day. Keith Brookes explains the advantages of adding to your video system.

VIDEO cameras, recorders and camcorders are not cheap. If you have just invested in video equipment, your finances may be needing a little time to recover. The idea of looking for ways of spending more money on extras may therefore be far from your mind.

However, there is a fast growing range of accessories designed to help the budding video cameraman or woman to get the very best results from the equipment, and the price of most of these is modest compared with the initial outlay.

For instance: could it be that your handheld shots are a bit on the wobbly side? Even if you feel that they pass muster on this score, there is no doubt that most would benefit from the use of a camera tripod fitted with a swivelling pan-and-tilt head. There are lots of these to choose from in the shops. One well-known make is the Slik by AICO International, whose range starts at £50 for the Type 88 tripod and goes on up to £100 for the Easiglide with fluid-effect head for smooth panning. Kewmode also produces an economy-priced tripod—the Model TVF—which is very suitable for small video cameras.

Your camera, no doubt, has a lens which can zoom all the way from wideangle to telephoto. However, there will be times when you will need an even wider lens to cover the scene, and screw-on adapter lenses are available to give you this. Your local camera shop will stock both wideangle and telephoto converters in a range of diameters. BDB Filters Ltd of Tonbridge supplies a whole variety of lenses and filters by Marumi, including not only normal converters but also macrowider (£63) and semi-fisheye (£69) types, and a comprehensive filter set which has various kinds of colour filters and trick lenses (£50). It also has a screw-on telecine converter for the copying of cine film and colour slides onto video.

Again, although your camera may be capable of filming at very low light levels, it's still true that the better the light, the better the pictures, and even a single camera-mounted light can sometimes improve matters. Remu offers a battery-operated video light—the Mini-Rem 1000—at £64, and Actina's Unomat LX801 has a computer-controlled light output which automatically adjusts the brightness for close-up work.

Video cameras and recorders are power-hungry beasts. You will need extra battery backup on location shoots remote from power supplies. Remu has a power belt type SB1 costing £90 which provides a handy way of carrying additional batteries around, while the Car Cord, at £11.95, allows power from your car battery to be fed to your recorder.

The new Mini-Vac from Authenticity is a handheld cleaner which can be used to remove injurious dust particles from recorders and camcorders.

Video gear is vulnerable to damage when it is being transported outdoors or in the car. Amaray camera cases are waterproof and foam padded: there is one specially for camcorders—the AVL-8502—priced at £52, and Kewmode also makes custom-built cases for camcorders.

Sound recording out of doors can of course be covered by the camera's built-in microphone, but better close-up sound is obtainable by using a separate microphone on an extension lead. Tandy stores are a good source for mikes of all kinds, and Cresta Electronics of Radlett also has a range which is available by mail-order.

Indoor sound recording, with its tendency to 'boominess', can be helped by the use of close-microphone technique as well. If several microphones are being used at once, they will need to be connected to the recorder via a mixer, and the Tandy Stereo Mic/Line Mixer type 32-1105 is an economically-priced piece of equipment at £19.95. The Silvox Voice Processor by Craven Electronics of Colne, at £12 post-paid, is also a useful add-on tone-control unit which can be used in a variety of ways.

Titling can be done by electronic superimposition onto the pictures within the video camera if fitted with a character generator unit. Alternatively, it can be done "in the studio" (ie, at home) in several ways. One method is to set up a colour still photograph onto which lettering has first been applied, and to film this in the ordinary way. The lettering can be of the 'instant' variety (eg, Letraset), or it can be of self-adhesive plastic—the Presgrip

An AC mains adapter allows you to use your camcorder at more power outlets.

Left: For the enthusiast who wants to put his slides on video, a sturdy tripod is essential to ensure the clearest reproduction.

Below: Video cameras and recorders eat batteries for breakfast, lunch and tea. Many video systems are now being sold with battery packs and chargers.

Sign Co of Winchester has a good selection of these.

For the more ambitious, try title cards superimposed onto video by the Panasonic Home Production Console (£889), a unit that incorporates its own specially-controlled camera. This is able to mix the title over a video picture coming either from your normal camera or from a recorder playing back a pre-recording for copying onto a second machine.

Editing by copying tapes from one recorder to another involves the accurate setting and controlling of two machines, a task which is easily done with an automatic edit controller such as the Sony RM-E100, which retails at around £150. The second machine can be of any type provided that it has a 'remote' control socket.

The process of copying video tapes inevitably involves some loss of picture quality in the copy, but this can be minimised by the connection of an enhancer to the line between the machines. Electrocraft has an up-market enhancer type CP-185 at £340 for the correction of colour and contrast errors, and Videotronics' Video Copy Processor does a similar job at £139. The Maplin Video Enhancer VH607 is also designed to improve picture quality when dubbing or playing back video tapes and costs about £30.

With all this video gear around the house, you may be worried about the prospect of a break-in. Fitting a Videolock cassette-type alarm may be one effective deterrent to thieves and, at £19.75, it's cheaper than keeping an Alsatian!

So you have a full-size VHS video player but a compact VHS-C camera and cannot see your tapes on the TV? Try a VHS cassette adapter: just put your VHS-C cassette in the adapter and place that in turn in your video player.

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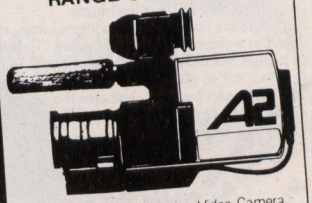

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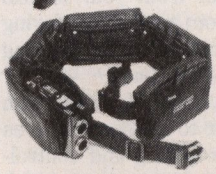

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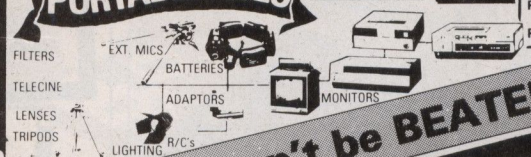

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ALL WITH 6 MONTHS GUARANTEE

WJ S1
Production Mixer

Superimpose titles or graphics with the video playback signal from VHS recorder or colour camera
2 Channel audio/Video inputs
Dual camera input
Special effects mode, wipe, mix, superimpose, neg/pos keying
Superimpose function for titles and graphics in 7 different colours
Two video signal outputs (video out/monitor out)

£799.95

CANON VIDEO ACCESSORIES

Mains Units & Batteries:

VP-E1 Power Adaptor	£149.99
CA-E1 Compact Power Adaptor	£59.99
CB-E1 Car Battery Adaptor	£54.95
BC-E1 Battery Coupler	£24.99
RU-E1 RF Unit for playback through TV	£29.99
BP-E2 NiCd Battery	£24.99
BP-E4 NiCd Battery	£34.99
TC 46 Teleconverter	£44.99
WC 46 Wide Angle Attachment	£34.99
Filter Set 46 Complete	£34.99

Control Units

CG-E1 Character Generator	£109.99
CU-E1 Control Unit	£44.99
DM-200 Boom Microphone	£49.99
MB-100 Microphone Boom	£19.99
EVF Arm	£9.99
SB-E1 Shoulder Brace	£24.99
CP3 Chest Pod	£24.99
SS-E1 Shoulder Strap	£9.99
CH-E1 Carrying Handle	£10.99
HC-E1 Hard System Case	£74.99
SC-E1 Soft System Case	£34.99
P5-30 8mm Video Tapes	£8.99
P5-60 8mm Video Tapes	£9.99
P5-90 8mm Video Tapes	£10.99
8mm Video Head Cleaning Kit	£10.99

PANASONIC NVM3B
VHS MOVIE CAMERA RECORDER

Compact and lightweight Camera Recorder US conversional VHS, up to 4hrs record and playback. Super low light capability 10 lux. ½" high new Unicon pick-up tubes. TTL infrared autofocus system. 6:1 f1.4 power zoom lens with macro function. T/Electronic viewfinder with eyepiece, full auto, auto winder and balance factors. Record/Review functions and rewind/still

£1,249.95

PENTAX
PV-C11E COMPACT VERSATILE VIDEO CAMERA

£1,199

with all metal case

VIDEO ACCESSORIES

Portable video lights Wotan AL100	£119.95
Mains Video lights Flectalux (Fan cooled) from	£37.95
Mains Wotan 1000 watt video lights	£59.95
Video light stands very tall 6ft high	£22.95
Tripod Dolly special prices	£39.95
Video head clearner Alsop VHS/BETA	£15.50
Video copy kits	£9.95
Heavy duty video tripod with wheels	£99.95

Access, Barclaycard & Creditcharge welcomed. P&P Insurance: Film £1.50; Camera and Lenses £2; Projectors £3; Enlargers £5. By return service for cash allow 10-14 days for cheques. Send 10×8 SAE for literature.

VIDEO CAMERA CHECKLIST '86

VHS CAMERAS

Make and Model	VCR model and format	Viewfinder type	Lens	Focus	Image pickup tube	Min lux	White balance	Exposure control	Back-light control	Uni Omni	Weight (approx) (kg)	Price (approx)
Canon VC200	VR80B VHS	Electronic 1in mono	6× power zoom 8.5-51mm f/1.2	Auto, manual/ one shot	½in Saticon	20	Auto	Auto	Yes	Uni	1.5	£500
Canon VC30	VR80B VHS	Electronic 1in mono	8× power zoom 10-80mm f/1.4	Auto & manual	⅔in Saticon	10	Auto	Auto	No	Uni	2.5	£900
Ferguson Videostar 3CO2	VHS 3V52 recorder	Electronic ½in	6× power zoom 8-48mm f/1.2	Auto	½in Saticon	10	Auto	Auto	Yes	Uni	1.0	£1199.99
Hitachi VKC 1600	VHS	Electronic ⅔in	6× power zoom f/1.2	Auto	MOS image sensor	35	Auto/ manual	Auto/ manual			0.99	£799.99
Hitachi VKC 840	VHS	Electronic 1in	6× power zoom f/1.2	Auto	½in Saticon	10	Auto	Auto/ manual			1.5	£599.99
Hitachi-Denshi FP-5	Most VHS	Electronic 1in	8× power zoom 8.5-68mm f/1.4	Auto	½in Saticon	15	Auto	Auto/ manual	Yes	Uni	3.2	£980
Hitachi-Denshi FP-7	Most VHS	Electronic 1in	10× power zoom 10-100mm f/1.6	Manual	⅔in 5MHz Saticon	23	Auto	Auto/ manual	Yes	Omni	4.6	£2680
Hitachi-Denshi FP-231	Most VHS	Electronic	f/1.4 power zoom	Auto/ manual	⅔in	40	Auto	Auto/ manual	Yes		4.9	£7865
JVC GX-N7E	VHS	Electronic	6× power zoom	Auto	½in Newvicon	10	Auto	Auto	Yes	Uni stereo	1.1	£400
JVC GX-N8E	VHS	Electronic	6× power zoom	Auto	½in Newvicon	10	Auto	Auto	Yes	Uni stereo	1.1	T.B.A.
JVC GX-N70E	VHS	Electronic	8× power twin speed zoom	Auto	⅔in Newvicon	10	Auto	Auto	Yes	Omni	2.6	£899
Konica CV 603 AF	Most VHS	Optical TTL or electronic	3× manual zoom 10-30mm f/1.5	Auto	½in Cosvicon	35	Manual	Auto	No	Uni	0.82 (1.3 with electronic finder)	£549.95
Konica CV 303	Most VHS	Optical TTL or electronic	3× manual zoom 10-30mm f/1.5	Manual	½in Cosvicon	35	Auto	Auto	No	Uni	0.72	£449.95
Nordmende C331	Most VHS	Electronic ½in	6× power zoom 8.5-51mm f/1.2	Auto	½in Newvicon	10	Auto	Auto/ manual iris	No	Stereo	1.1	£749
Nordmende C3001	Most VHS	Electronic ½in	6× power zoom 8.5-51mm	Auto	½in Newvicon	10	Auto	Auto/ manual iris	No	Stereo	1.1	£???
Olympus VX303E	VHS	Electronic	8× power zoom 12-96mm f/1.6	Auto	⅔in Newcosvicon	10	Auto	Auto	Yes	Uni	2.5	£1180
Panasonic WV-PG1E	VHS	Electronic	12× power zoom with macro f/2	Manual	⅔in Newvicon	20	Auto	Auto/ Manual	Yes	Uni	2.7	£1199.95
Panasonic WV-PF2	VHS	Electronic	6× power zoom with macro f/1.2	Auto	½in CCD	10	Auto	Manual		Uni	0.9	£799.95
Panasonic WV-A2E	VHS	Electronic	6× power zoom with macro f/1.2	Auto	½in Newvicon	7	Auto	Manual		Uni	1.3	£749.95

LOOK AT IT THIS WAY AND THE PIONEER 8MM CAMCORDER IS A VIDEO CAMERA.

Turn it over and it's a video recorder.
It's as simple as that.

Because unlike other format video cameras, the Camcorder can play directly into your TV without the need of a full size recorder.

It can even record TV programmes off the air with full hi-fi sound via the optional Tuner/Timer Unit.

And because the 8mm cassette is only a fifth the size of VHS, the Camcorder is also amazingly small and light (just under 6lbs all in and less than 14 inches long).

Not to mention all those other gems of technology; infra-red auto-focus which works under any lighting conditions, built-in electret microphone, a two speed recording facility, and the CCD image scanner which gives you pin sharp pictures on both viewfinder and TV, and even lets you shoot in candlelight.

Sound complicated? Not really, you could use it standing on your head.

WAIT 'TIL YOU SEE PIONEER

Ring Pioneer on 01-575 5757
for details of your local dealer.

PIONEER

LOOK AT IT THIS WAY AND THE PIONEER 8MM CAMCORDER IS A VIDEO RECORDER.

Turn it over and it's a video camera.
It's as simple as that.

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Sound complicated? Not really, you could use it standing on your head.

WAIT 'TIL YOU SEE PIONEER

Ring Pioneer on 01-575 5757
for details of your local dealer.

PIONEER

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We are members

IMAGE

YOUR BIGGEST FRIEND IN PHOTOGRAPHY

Enter the new Video Age with IMAGE

Enter the world of Video Photography with these superbly engineered Ferguson Camcorders.

FERGUSON 3V50

A lightweight, high sensitivity camera and recorder using compact VHS format tape which allows up to 30 minutes recording time. **☐ Auto focus with motorised 6 x zoom lens, manual override, macro and auto fade. ☐ High performance Saticon tube can operate in low light levels (15 lux) ☐ Tape replay direct to TV or through standard domestic VHS recorder using simple adaptor (not supplied) ☐ Auto colour tracking for automatic white balance control ☐ Supplied with executive style case with standard battery, battery charger/AC adaptor, TV connection cables, shoulder frame, dubbing lead, carry handle and EC30 cassette.**

IMAGE **£999.95**

FERGUSON 3C01

An easy to operate camera and recorder which uses regular VHS tapes and can record up to 240 minutes. With all of the features of the 3V50, the 3C01 Camcorder comes complete with high capacity battery, battery charger, shoulder pad, TV connection cables and carrying handle; all packed in a high quality shoulder bag.

IMAGE **£1199.95**

UP TO £1000

Instant Credit with the Image Chargecard
Instant credit arranged through Lombard Tricity Finance.
Ask for written details in store. Instant credit can be arranged for most adult current bank and credit card holders. Your credit limit is 24x your monthly repayment.

Put a deposit of just £100 down on this outfit and pay the balance with fixed monthly payments of £38.00 (Apr 32.9% variable).

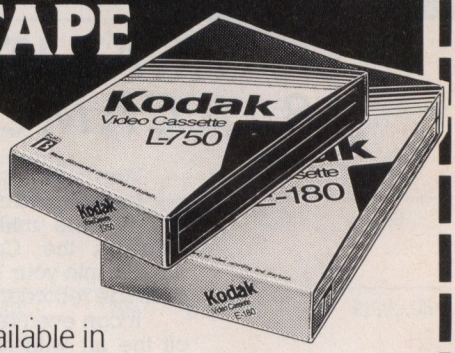
Put a deposit of just £200 down on this outfit and pay the balance with fixed monthly payments of £42.00 (Apr 32.9% variable).

UNOMAT VIDEO LIGHTS

Unomat-International are known throughout the World as specialists in the production and development of ultra-modern lighting equipment for photography and video filming.
There is a range of video lights to choose from to give you optimum, controllable picture quality under any lighting conditions giving unlimited scope for lighting effects and atmosphere.
Prices start as little as £45.95 for the LX301 (300w) Unomat video light.

The popular LX801 illustrated is £79.95

KODAK VIDEO TAPE



Available in both VHS and Beta formats, these are sure to prove popular with the big Royal Wedding this summer!

Not all stores carry every advertised item but your dealer can normally obtain any item from the Image Warehouse.

All goods subject to availability E&OE Prices correct at time of going to press E&OE Case normally extra unless otherwise stated.

See page 16 for full Image Dealer Listing

Make and Model	VCR model and format	Viewfinder type	Lens	Focus	Image pickup tube	Min lux	White balance	Exposure control	Back-light control	Uni Omni	Weight (approx) (kg)	Price (approx)
Panasonic WV-A1E	VHS	Electronic	6× power zoom with macro f/1.2	Manual	½in Newvicon	7	Auto	Manual		Omni	1.1	£579.95
Philips VK4101	Most VHS	Electronic	3× power zoom 11-33mm f/1.4	Manual	½in Newvicon	20	2 pos switch	Auto	No	Uni	1.2	£439.95
Philips VK4053	Most VHS	Electronic	6× power zoom 12.5-75mm f/1.4	Auto	½in Newvicon	10	Auto	Auto	No	Uni	1.0	£699.95
Philips VK4033	Most VHS	Electronic	6× power zoom 12-72mm f/1.4	Auto	½in Newvicon	10	Auto	Auto	No	Uni	1.0	£549.95

8mm VIDEO

Aiwa CV-80	8mm	Electronic	6× power zoom	Auto/ manual	CCD	22			Yes	Uni	2.3	£1249.95
Canovision 8 VM-E1	8mm	Electronic	6× power zoom 8.5-51mm f/1.2	Auto manual & one shot	½in Saticon	19	Auto	Auto & manual	No	Uni	2.0	£1200
Pioneer VXM800	8mm	Electronic 1in	6× power zoom f/1.4	Auto	CCD	22	Auto/ manual	Auto/manual	Yes	Uni	2.3	£1150
Sanyo	8mm	Electronic	6× power zoom	Auto/ manual			Auto/ manual	Auto/manual			2.1	TBA (available Nov.)
Sony CCD-V8AF	8mm	Electronic 1in	6× power zoom 12-75mm f/1.4	Auto/manual	CCD	22	Auto/ manual	Auto/manual	Yes	Uni	2.3	£1249.95
Sony CCD M8	8mm	Optical	15mm f/1.6	Manual	CCD	22	Manual	Manual	No	Uni	1.00	£799.95

PARK CAMERAS LTD

1985/86 AMATEUR PHOTOGRAPHER DEALER OF THE YEAR **Telephone (04446) 45316**

See the Photographic & Video Specialists at 115 Church Road, Burgess Hill, Sussex RH15 9AA

SEE THE LATEST VIDEO CAMCORDERS Receive a video demonstration from the video photographic experts. Keith, David or Anthony will explain to you the differences between systems. Don't get a biased view from going to someone who just sells boxes or who only sells one system. We can show you 8mm, VHS and VHS-C.

Canon VM-E1

8mm video. Bright f/1.2 6× macro-capable power zoom lens. 4.5 MHz high band saticon. Accurate TTL active autofocus. Canon 8mm video cassettes. Now only at £1,199.00.

VM-E1 Accessories

VP-E1 Power Adaptor	£149.99
CA-E1 Compact Power Adaptor	£59.99
BC-E1 Battery Coupler	£24.99
RU-E1 RF Unit	£29.99
BP-E2 NiCd Battery	£24.99
BP-E4 NiCd Battery	£34.99

Lens Attachments

TC 46 Teleconverter	£44.99
WC 46 Wide Angle Attachment	£34.99
Filter Set 46	£34.99

Control Units

CG-E1 Character Generator	£109.99
CU-E1 Control Unit	£44.99

General Accessories

DM-200 Boom Microphone	£49.99
MB-100 Microphone Boom	£19.99
EVF Arm	£9.99
SB-E1 Shoulder Brace	£24.99
CP3 Chest Pod	£24.99
SS-E1 Shoulder Strap	£9.99
CH-E1 Carrying Handle	£10.99
HC-E1 Hard System Case	£74.99
SC-E1 Soft Carrying Case	£34.99

8mm Video Tapes

P5-30 30 mins SP	£8.99
P5-60 60 mins SP	£9.99
P5-90 90 mins SP	£10.99

JVC GR-C2U/E

VIDEO MOVIE OUTFIT VHS

JVC's video movie is a lightweight, super compact single body camera-recorder that uses ½in VHS tape in a handy VHS-C cassette. VHS-C is not a new format—but standard VHS scaled down, so it works completely with the VHS equipment you already own. Guide price £1,199. Our price **£999.95**. JVC E180 video VHS tapes only **£3.99**

MINOLTA MOVIE **KR-1000E AF** VHS

The Minolta Movie KR-1000E AF: The all-in-one camera/recorder that makes movie-making fun. This all-in-one camera/recorder accepts standard VHS tapes—the world's most popular home video format.

FEATURES

- Full automatic operation, autofocus, auto exposure, continuous auto white balance.
- Low-light recording down to 10 lux
- 4 hour recording capability
- 6× power zoom lens with macro
- Playback through TV or viewfinder
- Records from video-ready TV

£1,199.00

PENTAX PV-C11E kit VHS

our price £1,299.95
with free outfit case.

The Pentax PV-C11E is fully compatible with home VHS recorders, as it uses full size video tapes. Creating your own video masterpieces is now as easy as point and shoot.

Panasonic NV M3B VHS

(system) VHS all in one camera, recorder, autofocus including carrying case, carrying handle, battery, AC adapter charger, AV converter connector, AV input adapter and earphone. Guide price £1,444.50, our price **£1,249.95.**

Video Movie Accessories

VW VBM2E 110 minutes rechargeable battery	£33.50	post free
VW VBM3E 2 hour rechargeable battery	£38.95	post free
VW PM1E Shoulder pad and strap	£38.95	post free
VW ACM1E Car battery cord	£11.95	post free
W RM1E Pause remote control	£6.95	post free

Colour Video Cameras

WV PG1E 12-1 Power zoom lens, gen-lock, titles	£1,333.50	£1,199.95
WV PF2E Ultra compact CCD 6-1 power zoom lens, autofocus/10 lux	£888.95	£799.95
WV PA1 6-1 Power zoom lens 7 lux (1)	£644.50	£479.95
WJ S1E Production mixer with built-in titling camera	£888.95	£749.95

Video Camera Accessories

WV J20A Tele-cine adaptor	£189.95	£169.95
WV P501AE Camera AC Adaptor (1)	£60.95	£49.95
WV MC10E Stereo Microphone	£38.95	post free
WVK 810E Character Generator for F2 (2)	£110.95	£89.95

We offer very competitive prices on Panasonic televisions e.g. 21" with flatter, squarer tube for only **£349.95** or with Teletext **£399.95**—phone for details.

GENERAL INFORMATION

For MAIL ORDER send a cheque or cash with order or telephone for Access or Barclaycard payments to: **Park Cameras Ltd, 115 Church Road, Burgess Hill, W Sussex RH15 9AA. Tel: (04446) 45316.** Post, packing and insurance: Enlargers £6; Projectors £4; Cameras and lenses £2. Minimum handling charge £1.50 (leaflets sent on receipt of 50p). **Opening Hours: Tues-Sat 9am-5.30pm except Friday 9am-6pm.** Closed all day Monday.

PARK CAMERAS LTD **115 Church Road, Burgess Hill, Sussex RH15 9AA**

Make and Model	VCR model and format	Viewfinder type	Lens	Focus	Image pickup tube	Min lux	White balance	Exposure control	Back-light control	Uni Omni	Weight (approx) (kg)	Price (approx)
VHS CAMCORDERS												
Bauer VCC 406	VHS	Electronic ½in	6× power zoom 9.54mm f/1.4	Manual	½in Newvicon	10	Auto	Auto	No	Uni	2.5	£1300
Ferguson Videostar 3CO1	VHS	Electronic	6× power zoom 8-48mm f/1.2	Auto	½in Saticon	15	Auto	Auto	Yes	Uni	2.9	£1199.99
Grundig VS150	VHS	Electronic ½in	6× power zoom 8.5-51mm f/1.2	Auto/ manual	½in Saticon	10	Auto	Auto/manual	No	Uni	2.5	£1249.95
Hitachi VM 200 E	Most VHS	Electronic 2/3in	6× power zoom f/1.2	Auto/ manual	½in Saticon	10	Auto/ manual	Auto	Yes	Uni	2.5	£1299.99
Minolta Movie KR-1000E AF	VHS	Electronic	6× power zoom 8.5-51mm f/1.2	Auto/ manual	½in Saticon	10	Auto/ manual	Auto/manual	Yes	Uni	2.5	£1200
Panasonic NV-M3B	VHS	Electronic	6× power zoom with macro f/1.4	Auto/ manual	½in Newvicon	10	Auto/ manual	Auto/ manual		Uni	2.8	£1299.95
Pentax Movie PV-C11E	VHS	Electronic	6× power zoom f/1.2	Auto/ manual	½in Saticon	10	Auto/ manual	Auto/ manual	Yes	Uni	2.5	£1299.95
Philips VKR6810	VHS	Electronic	6× power zoom 9-54mm f/1.4	Auto	½in Newvicon	10	Auto	Auto	Yes	Uni	2.8	£1249.95
Sharp VC-C10PH	VHS	Electronic	6× power zoom f/1.4 with macro	Auto	½in Newvicon	10	Auto	Auto	No	Uni	2.8	£1300
VHS-C CAMCORDERS												
Ferguson Videostar 3V50	VHS-C	Electronic	6× power zoom 8-48mm f/1.2	Auto	½in Saticon	15	Auto	Auto	Yes	Uni	2.25 (with battery)	£1099.99
Ferguson	VHS-C	Electronic 0.6in	6× power zoom	Auto	½in CCD	15	Auto	Auto	Yes	Uni	1.4	£1300
ITT VMC3875AF	VHS-C	Electronic	6× power 8-48mm f/1.2	Auto/manual	½in Saticon	15	Auto/ manual	Auto/manual	Yes	Omni	2.1	£1099
JVC GR-C1EK	VHS-C	Electronic	6× power zoom	Auto/manual	½in Saticon	15	Auto	Auto	Yes	Uni	1.9	£979
JVC GR-C2EK	VHS-C	Electronic	6× power zoom	Auto/manual	½in Saticon	15	Auto	Auto	Yes	Uni	2.1	£1199
JVC GR-C7EK	VHS-C	Electronic	6× power zoom	Auto/manual	½in CCD	15	Auto	Auto	Yes	Uni	1.4	TBA
Nordmende Video Movie CV155	VHS-C	Electronic ½in	6× power zoom 8-48mm f/1.2	Manual	½in Saticon	15	Auto	Auto/manual iris	Yes	Uni	2.1	£999
Nordmende Video Movie CV2001	VHS-C	Electronic 0.7in	6× power zoom 8-48mm f/1.2	Auto	½in Saticon	15	Auto	Auto/manual iris	Yes	Uni	2.1	TBA
BETA												
Sanyo VRC 100P	Beta	TTL optical	6× power zoom 9-54mm f/1.4	Auto	½in Trinicon	28	Manual	Auto	No	Omni	2.5	£999
Sanyo VRC 200P	Beta	TTL optical	6× power zoom 9-54mm f/1.4	Auto	½in Trinicon	28	Manual	Auto	No	Omni	2.5	£999
Sony BMC 500PK	Beta	Optical	6× power zoom	Auto/ manual	CCD	25	Auto/ manual	Auto/manual	No	Uni	2.45	£999.95

ON KEW WITH VIDEO ACCESSORIES

KEWMODE VIDEO TRIPODS

Because video cameras are heavier than photographic cameras and they are balanced differently. A tripod built for photographic cameras can be worse than unsteady; it can be risky for users of expensive video equipment. Kewmode have now specifically designed five NEW video tripods.

FLUID HEAD

Internationally recognised by video professionals as the best type of head for steady jitter-free video camera movement. A fluid head can be a very complicated and expensive thing costing by itself many hundreds of pounds. A full hydraulic fluid head has fluid controlled pistons operating the moving parts which because of its cost and complexity of operation is intended for the most professional-type photographer. The Kewmode Fluid-torq Head operates on the same principle but at substantially lower cost by separating the moving parts of the head with viscous fluid which provides smoothness of movement plus adjustability of drag and tension according to the camera weight.

HEAVY DUTY
PROFESSIONAL TRIPODS

The Propod series of Professional tripods offers the ultimate combination of sophisticated performance and economy. Other tripods may be big but they lack important features. The Propod models offer everything you want in a big tripod at a modest price.

BUILT BIGGER . . . Heavier 32mm leg tubing, 35mm elevator sleeve, 28mm elevator column.

HEAVY LEG BRACES . . . 25mm leg braces with lock.

CRANK ELEVATOR . . . Geared column for elevating heavy cameras easily and precisely.

FRICTION CONTROL ELEVATOR . . . Adjusts friction on elevator to weight of camera to prevent slipping.

QUICK DISCONNECT . . . Mounts large cameras quickly without screwing.

FLUID ACTION . . . Smooth fluid action with constant tension in tilt and pen movements.

PAN DRAG CONTROL . . . Adjustable tension with separate positive lock.

LEVER TILT LOCK . . . Large lever for fast locking of tilt movement.

ADJUSTABLE PANHANDLE . . . Can be adjusted up, down or sideways.

POSITIVE HANDLE LOCK . . . Cannot slip out of position regardless of weight.

UP TO 6FT HIGH . . . 3 section versatility extends tripod from 30inches all the way up to 6 feet.

NO OTHER HEAVYWEIGHT TRIPOD HAS ALL THESE FEATURES AT THIS AMAZING LOW PRICE!

Channel legs have become popular among tripod users because of their attractive appearance and fast lever locks. However their ruggedness is deceptive because ordinary channel legs are open in the back which causes the legs to twist when panning heavier cameras. The new Square channel leg looks and works the same, but it is closed in the back adding strong walls all around the leg to provide sturdier support for video cameras.

Engineered Square Channel Legs Combine Extra Strength, Appearance

Conventional U-type or Open Channel have only 3 sides creating torque and twist

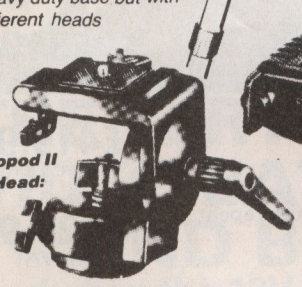
Newly engineered Square Channel is closed on all sides to keep leg rigid

ECONOMY PRICED TRIPODS
FOR SLR AND SMALL VIDEO CAMERAS

MODEL TVF

All the features of the more expensive tripods 23mm square channel legs for sturdier support, lever locks, rigidising leg braces, crank & gear elevator column, retractable leg spikes, fluidtorq head for smoother panning and tilting. Especially suitable for SLR and small video cameras.

Propod Models II and III are mounted on the same large heavy duty base but with different heads



Propod II Head:

Propod III Head:

***FLUIDTORQ I** head fitted with a two way pan/tilt head featuring Fluid Bearing for extra smooth action. Camera platform is large and rigidly mounted for vibration free support and has quick disconnect for easy dismounting.*

***Propod II Head:** Its big enough for the largest cameras but also offers a smooth fluid action with constant tension in both the tilt and pan action using bearings and teflon surfaces. Then pan drag tension is adjustable and has separate lock. The tilt lock is a large lever for quick control. The Quick Disconnect allows mounting and dismounting of large cameras quickly without using screws. Head measures 4 x 3 and 5 inches high. The long pan-handle can be adjusted up, down, or sideways and is faceted to prevent slipping.*

***Propod III Head:** Slightly smaller than the II, this head offers more sophisticated fluid control and separate adjustment of both tilting and panning tension. Permits finer adjustment to balance weight of camera while providing smoother fluid movement. Separate locks for each movement provide individual control without changing tension adjustment. Long panhandle can be angled up, down, or sideways and locks into finer angle increments positively without any slipping. Quick Disconnect feature permits mounting or dismounting camera quickly without screws.*

Please send me a copy of your brochure

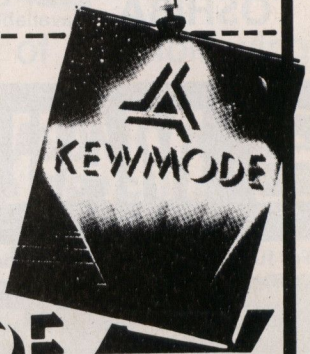
Name .....

Address .....

.....

.....

AP 5/7/86



KEWMODE

Unit C, Faircharm Industrial Estate, Evelyn Drive, Leicester, England, LE3 2BU. Tel: (0533) 893158Telex: 341525 KEWMODE G.

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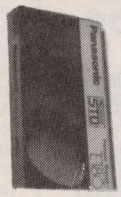

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